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BACK IN BLACK!

Jared & Jensen on season four and more...

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The show's composers
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Supernatural's
producers talk!



ISSUE #8
Feb/Mar 2009

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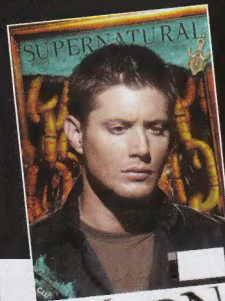


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SEASON FOUR LATEST!
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SUPERNATURAL
MAGAZINE

COLLECTOR'S SPECIAL

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I don't think I'm alone in saying that season four has given us some of the most exciting episodes of *Supernatural* yet! We're finding out even more about the world the Winchesters inhabit, and seeing things we probably never thought we'd see, whether it's a young Mary as a hunter, angels really existing, old faces returning from the dead, or, of course, Dean in lederhosen...

In this issue Jared and Jensen tell us about how the season's looking to them so far, and the producers of the show give us their take as well. We hear from two guest actors we've been very happy to see – fan-favorite Nicki Aycox, who came back as Meg Masters to haunt the boys from beyond the grave; and Mitch Pileggi, who made a huge impact both as Sam and Dean's grandfather and possibly the creepiest incarnation of the Yellow-Eyed Demon yet. Plus, we look at the history and lore behind one of this season's biggest revelations – angels.

We also salute the sterling work the show's talented composers Christopher YOUNG and Jay Gruska do in scoring the Winchesters' adventures, and follow Dean's example in going back in time by speaking to *Supernatural*'s very first director, David Nutter.

Hope you enjoy it!

Neil Edwards
Editor
Supernatural Magazine

"WHAT DID ANGELS INVEST IN DELOREANS?"

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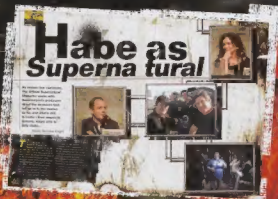
Mary Winchester's dad Samuel, aka former *X-Files* star Mitch Pileggi, talks about guesting on *Supernatural*.



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BROTHERLY LOVE

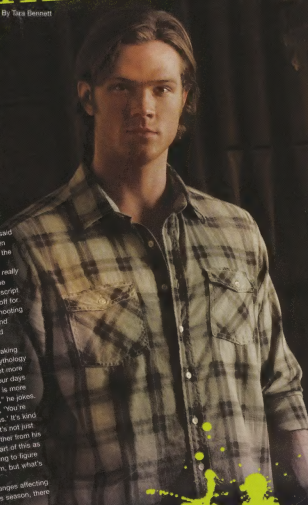
By Tara Bennett

It's pretty safe to say that Supernatural's fourth season is proving to be one of the series' most surprising and satisfying ever. The compelling storyline has Sam and Dean Winchester inching toward a war between demons and angels and us on the edge of our seats to see what else is revealed about Sam's demon blood and Dean's stay in Hell. It's also got actors Jared Padalecki and Jensen Ackles revved up as they admitted to The Official Supernatural Magazine at the 2008 San Diego Comic-Con.

"We feel like we're stronger and more on track," Padalecki reflects on the first half of season four. At the beginning of the season, Padalecki said Eric Kripke sat him and Jensen down and explained the new elements of the mythology. "He said, 'I don't pull punches anyway, but this year I'm really not pulling punches.' We did hit the ground running. We read the first script and were like, 'Um... so no time off for us?' We had both just finished shooting movies and wanted to haze around a little bit, but we hit [the ground running] hard."

Ackles concurred, "We're making Dean an integral part of the mythology of the show, which means a lot more work for me. Jared had like four days off in the first episode, which is more than I've had off in a season," he jokes. "I think Kripke's words were, 'You're a victim of your own success.' It's kind of a double-edged sword: It's not just Dean trying to save his brother from his own destiny. He's now a part of this as well, and he's not only trying to figure out what's in store for Sam, but what's in store for himself too."

With the dramatic changes affecting the brothers' rapport this season, there



"I KNOW ERIC WANTS TO KEEP THE QUALITY UP. HE DOESN'T WANT IT TO BE 39 SEASONS LIKE *BONANZA*..." - JARED



are plenty of deep secrets to explore, which both actors say they're enjoying. "It's been exciting and energizing to do something that isn't season one Sam, that guy that didn't really want to be there," Padalecki explains. "Or season two Sam, who was messed up about their dad, or season three Sam [who] wanted to get Dean out of his deal. Now we see Sam and Dean thinking about

themselves. We see them more individually, which adds to the dynamic of the brothers. I love the brother conflict episodes! I love going toe-to-toe with Dean. I love how their stories are playing out and how we're becoming archetypes now. We started out the reluctant hero and the guns-blazing gallant and the Han Solo-type character. I like watching the switch and that it

didn't come out of nowhere. Sometimes audiences see something and think, 'Where did that come from?' but Eric and the writers have [expertly] guided us through these paces."

"The writers are very critical, and dissect everything we do after they write it," Ackles continues. "So it's great when you're creating a character with really good writers who can collaborate and watch what you do; they capitalize on the things they like and get rid of the things they don't. I think they've kept the same vein of who Dean is and who he was and who he's going to be in season four."

With the ratings up this season and the buzz even higher, fans are now questioning whether *Supernatural* could live longer than the five years Eric Kripke has publicly said will be the show's run. But Ackles agrees with his boss about an end date. "I think five would be good," he affirms. "If I was on *Lost* maybe it would be a different story, because there are 30 characters, they're living in Hawaii, and I would have five days off an episode. But as far as the story goes [on *Supernatural*], I would never want people to get tired of it. I would never want people to say we're phoning it in. I'd rather go out strong and leave them wanting more. I think we're all on the same page with that."

Padalecki is a little softer in his response, but he agrees that Kripke is the key. "I defer to Eric. He's the storyteller. I love my character and love what's on the page, but I know Eric wants to keep the quality up. He doesn't want it to be 39 seasons like *Bonanza*, with Sam and Dean in wheelchairs [and] our sons running around fighting for us," the actor cracks. "He knows the story, that needs to be told and he's done right by us so far. I'm the actor and I'm not writing these episodes; I tell the story Eric and the writers want to tell." ☺

TOOLS OF THE TRADE #8

PALO SANTO

The tree *bursera graveolens*, otherwise known as *palo santo* (or "holy wood"), has long been used in folk medicine. It's commonly found in South America, particularly Ecuador, and according to local customs, the wood is used to combat the *male energia* (bad energy) of a person or home, to protect cattle from vampire bats, or as a herbal remedy to improve one's mood. In the world of *Supernatural*, stabbing a demon with a stake made of the wood immobilizes it, giving you more opportunity to exorcise it. In *The Magnificent Seven*, hunter Tamara used this technique on her husband Isaac's body, when he was possessed by the Seven Deadly Sin demon of Wrath. As yet, however, it's not a weapon often used by Sam and Dean Winchester.

WHERE ARE THEY NOW?

THIS ISSUE: MEGALYN ECHIKUNWOKE

Memorable *Supernatural* guest stars hunted down...

Back in season one's *Route 666*, Megalyn Echikunwoke played Dean's old flame, Cassie Robinson. At the time, she was already recognizable from *24*, in which she played President Palmer's daughter Nicole, and the comedy series' *Like Family* and *That '70s Show*, as well as guest appearances in shows like *Buffy The Vampire Slayer* and *Veronica Mars*. Since her guest spot in *Supernatural*, Megalyn went on to a regular role in the sci-fi show *The 4400* as Isabelle Tyler, as well as the movies *Fix* and *Who Do You Love*. Most recently, however, she's been announced as the latest addition to the *CSI: Miami* team, playing Dr. Tara Price.



We know that *Supernatural* fans are some of the nicest folks you could hope to meet, and that's proved by Fandom Rocks.

Created by *Supernatural* fans, the organization holds a campaign every six months to raise funds for two charities chosen by the fans through online polls. Thanks to online auctions of items donated by the cast, crew, and fans of the show, prize draws and promotions at *Supernatural* conventions, Fandom Rocks has raised thousands of dollars for good causes, including \$9,000 for the last campaign, helping the charities Write Girl and Invisible Children. They're now starting their fourth campaign, benefiting the Humane Society of the United States Investigation Fund and Children of Tomorrow, and they want as many *Supernatural* fans to get involved in raising funds as possible.

For more information about Fandom Rocks and how you can help, visit the website www.fandom-rocks.com.



We, of course, know what a great show *Supernatural* is, but the show's also attracted a very famous fan! It seems that the legendary S. E. Hinton, author of classic novels like *The Outsiders*, *Rumble Fish* and *That Was Then, This Is Now* is a great admirer of the Winchesters, and even visited the set of season four's *Yellow Fever*! Ms. Hinton's books are often themed around brotherhood and the bonds between young men, so we think it's entirely appropriate that she's a fan of a show that continues that legacy.



Supernatural conventions are happening all over the world. It seems. As well as the Salute To *Supernatural* Con

(www.creationent.com/cal/supernatural_la.html), in Los Angeles' Airport Marriott Hotel from March 27-29, 2009, featuring Jared and Jensen, it seems the boys will also be heading down under to Sydney, Australia for the All Hell Breaks Loose Con (visit the Con's web site at <http://www.ahblsuperozon.com/index.php>) from April 18-19, 2009.

There's also a novel twist on conventions with the EyeCon at Sea convention from June 11-14, 2009, on the Carnival Destiny luxury liner between Miami, Key West, and Cozumel, Mexico (guests to be confirmed). For more information, visit the web site at www.eyeconfla.com/eyecruise/index.html

BITES

TOP FIVE

... SCARY SPIRITS

Of all the supernatural creatures that Sam and Dean have come up against, spirits (vengeful or otherwise) are one of the most plentiful. Join us as we look back over some of them...

Freeman Duggan (Shameless, 3.13)

The presence of several frightening "death vehicles" in the Marion house obscured for a while the fact that the really scary one was Freeman Duggan, the "Leap Year Ghost," a hospital janitor who liked to bring some of his work home with him—dead bodies from the morgue. After death, he continued with his hobby and nearly added Sam to his gruesome collection!

Dr. Sanford Elliott (Bayern, 1.10)

If this psychiatrist asked you to lie down on the couch, you might never be able to get up again. Thanks to his habit of performing grisly experiments on patients, Dr. Elliott created an asylum full of disturbed spirits, and with his electrifying touch, the doctor wasn't a lot of fun to be around, either. Thankfully, asking (and hearing) his patients, which his angry patients had stuffed in a locker, put an end to him.

Mary Worthington (Bloody Mary, 1.08)

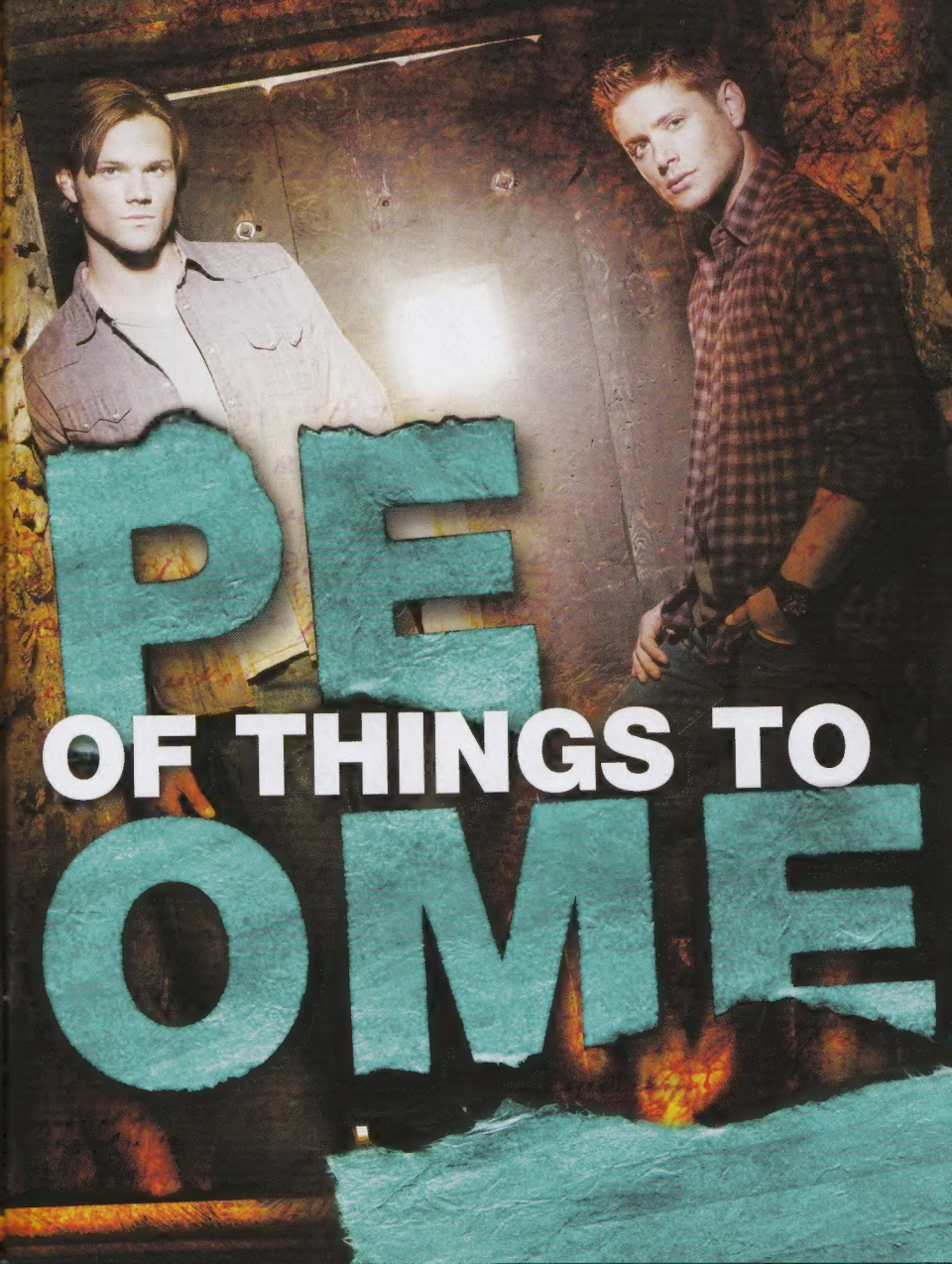
The vengeful spirit of Mary Worthington's method of killing was arguably one of the simplest we can imagine—we don't think we'd wish bleeding to death through the eyes on anyone. Unfortunately for Sam and Dean, it was a fate they only just escaped themselves. Luckily, however, the Winchester brothers, trapped "Bloody Mary" in a mirror and smashed it. Bad luck for her.

The Winchesters (Are You There God? It's Me, Dean Winchester, 4.09)

These spirits are all the more scary as they prey on their victims' can gain, giving them the opportunity to strike when the people they're preying on are too devastated to resist. Mom, Victor, and Rowena's ghosts were scary enough, but if anything, the little girl haunting Bobby was scariest—even Coltrane.

Dr. H. H. Holmes (The Fall, 2.09)

As America's first ever serial killer, Dr. H. H. Holmes was one deadly doctor, even when he was still alive. When he was dead, he was even more frightening! His penchant for hidden dungeons and kidnapping and torturing young women continued long after his death, as Jo Harvelle almost found out to her cost. How can you deal with such a spirit? A ring of salt and a truck full of cement to seal him in with should do it.



PREP
OF THINGS TO
GROOM

A promotional image for the TV show 'Prep & Groom'. Two young men are standing in a rustic, industrial-style setting with a dark, textured background. The man on the left has long brown hair and is wearing a light-colored button-down shirt. The man on the right has short reddish-brown hair and is wearing a dark plaid shirt. Large, teal-colored letters with a torn paper texture spell out 'PREP' and 'GROOM' on either side of the central text 'OF THINGS TO'. The overall aesthetic is gritty and textured.

Jared Padalecki and Jensen Ackles have had quite a season so far as Sam and Dean, so it's perhaps no surprise to hear they're down muscle-building for it! We caught up with them on set between dance practices, where they told *The Official Supernatural Magazine* about demons, angsty interviews, and things that go bump in the night.

Words: Nicholas Krul

THE SHAC



"Monster Movie is awesome. We did the whole thing in black and white, and the actor who played the shapeshifter, Todd Stashwick, is one of my favorite guest stars on the show." - Jensen

neighboring caller. "Anyway, I haven't moved out in over a year, but he's like strength-building. I think he wants to be the next [The] Rock or something."

Or maybe Padalecki just wants to be prepared for whatever nightmare creature goes bump in the night and disturb your sleep. "I have a house in Menoover," he shares, "and I'll be sitting there in bed and I'll hear something and I'm like, 'It's nothing. I know what it is. It's the house, house shift. The wind makes funny noises.' I'd rather not think about what it could be. But all of a sudden it's like, 'Did I see something?' So I lie there trying to get back to sleep and my eyes are wide open."

Ackles can't relate to those types of fears. "I don't get haunted a whole lot as far as that adrenaline rush that you get: your heart pumping when you're alone at night and you hear something crash in the next room or something like that. I've always felt like I'm a bit of a realist, so I always believe that there

is some sort of an explanation for what just happened, whether it's the wind, the dryer or whatever. I don't let that stuff scare me too much. If I'm sleeping in the middle of the night and I hear some giant bang in the living room, I'm not like, 'What was that?' I just throw the covers off, grab my baseball bat and walk down the hallway..."

Ackles recounts, "Just the other night, when I was getting into bed, I picked up the sheet and slid my legs underneath and as I was about to go, the sheet back down on my chest, a spider suddenly dropped down

inside the sheet, right next to me on the rightness and I was just like, 'What?' I got it with my hand, put it on the floor, and then stepped on it. I don't like spiders, but they don't frighten me. If that would've been anybody else, I know it would've been, 'WAHHHHHHH!' What's amazing is if you think about how many spiders you don't see. That's more scary to me than actually seeing one, because if I see one then I know where it is and I can take care of it, but it's all the ones I don't see that can kind of mess with my head."



The first thing he notices when we arrive at Jensen Ackles' trailer is a little Honda-Motocross electric dirt bike leaning against the cupboards across from the entryway. After a friendly greeting, our eyes wander back to the bike. Ackles notices and grins. Boys and their toys...

"That's the fault of the sound department," states Ackles. "I'm going to blame them. Our sound guy, Ben Peinchaud, has a little scooter, and we ended up cruising up and around the circus [the area with all the trailers] and parking outside on a film-of-television set — not all last year, and finally Jared said, 'wow, like, 'You know what? We gotta get ourselves a couple of those.' So we went to Canadian Tire down the street, I picked up that bike, and Jared got one of us [Pocketbook] scooters, and put it in his trailer. It's

nice — you just plug it into the wall, charge it up for an hour, and it's good to go for about five hours. We take them to and from set. You can get going [at 100 mph] in 10 seconds as an 800."

There's a scene in *Hellbore* in Babylon where Ben and Dean are walking outside on the studio lot and a woman on a little electric scooter drives by. That's

Peinchaud's scooter. Now picture Jared "Bikeguts" Padalecki riding his 6' 4" frame onto one of those little scooters. Next to him is 5' 11" Ackles on a 100 mph dirt bike. And they're... riding really fast.

"Or yeah, definitely," Ackles explains. "Of course, I tell him [in the scene], 'I'm lighter, so be careful not to get down by the weight.'"

Most of that weight comes from

probably solid muscle. "Padalecki's been known to hit the bench-press on occasion." Yeah, he put up 335 pounds. He's not getting any lighter; that's for sure. Not that Ackles is any slouch in the physical fitness department. In fact, in the same breath, he's drinking a protein shake. "I gotta keep up with 335 over 160," he says, nodding his head toward Jared's



We forever. Padelecki not to have putting any rubber spiders in Aolde's bed, since they'll have no effect, but he informs me that they didn't prank each other anymore. "I think season one and season two we got each other a few times," Padelecki reminisces, "and then I realized, 'Man, I'm around him too much and he knows too much about me for me to get on his bad side' and vice versa, so now we work as a team. Most of the time it's just horsing around on set and stuff like that. We mess with Kim [Meyers] a lot. He's the brunt of a lot of our [bad] jokes and cruel humor."

Speaking of cruel humor, what happened to the Winchester brother prank wars we saw back in season one's *Hell House*? "I don't know why

"I love the shapeshifter! Maybe it's kind of cheesy, but I just love the dynamic of not knowing who you can trust."

- Jared



that didn't come back," says Padalecki. "You surprised it didn't. I actually enjoyed that a lot. I mean, we had *Tail Tales* in season two, which was clever and goofy, where we kind of clashed a bit... But I think they should bring back the good old prank wars. That would be nice."

Padalecki's increasingly muscular build could also help give Sam any advantage possible over Lila, including physical intimidation. Not that it'd work. Lila could just hop into a bigger body. Or she could even reanimate Ruby's original body (a.k.a. Katie Cassidy), since she proved to be a capable fighter against Dean in *Rest For The Wicked*.

Padalecki would like that. "I love Katie!" he exclaims. "She's an awesome actress. Katie really came into her own playing Ruby. I was really proud of the work she'd done." As is Aolde. "She really said that they didn't bring her back, because I think Katie was a great addition to the cast," Padalecki adds. "Now it's a different show, so we need what Genevieve Cortese brings. Genevieve is great, too. She's funny, can be ground, and I think highly of her."

Of course, now that Ruby has changed bodies once, it sets the precedent for her to do so again. "I don't know," Aolde muses. "It depends on the writers and if they're something they've got lined up. All I know is, I wouldn't like to be in that position."





"I want to know what Kripke thinks Hell is like, and what the writers and [production designer [Jerry] Wanek think Hell looks like." - Jared

Padalecki points out that "the thing about Ruby is that you almost forget she was a demon sometimes because it was the same person. If it was a demon body hopping all the time, you'd think of them as a demon first. But we thought of her as Ruby first because she was always the same girl and she did positive things for that person. It wasn't like 'now here I am and I'm this person; I'm bad and you see me kill this person and I should have; I'm being brutal or vicious.' Sam especially started to come around to kill and go, 'Hey, maybe she's not so bad.' I've seen this face over and over again. It's like time seems to trust. I hope they don't make Ruby bounce around because then we start getting suspicious of her."

As the shapeshifter thing, like, 'Well, now what? Who is she now?' In this situation you don't trust anybody, so I think it's important for Sam to trust Ruby, at least for now."

Even though Padalecki doesn't have to lose trust in Ruby, shapeshifter or not, he immediately professes, "I love Sam shapeshifter! Maybe it's kind of creepy, but I just love the dynamic of not knowing who you can trust. It's one thing if you see a big old monster and you're like, 'I guess we're gonna kill that,' or a vampire's fangs come out at you and it's like, 'Alright, now I know what I'm dealing with.' But here I am sitting down with you and talking to you and



you could be a shapeshifter." Weiridge, but wonder if perhaps it's Padalecki who's a shapeshifter... "If there's a shapeshifter," he continues, "you can't trust your brother, you can't trust your best friend, and they can't trust you."

Padalecki continues: "We did a really cool episode this year called *Monster Movie* with a shapeshifter that grew up as an outsider, who wasn't accepted by anybody and was going through the same problems that all these monsters in monster movies were going through. One like the Mummy and the Werewolf and Dracula. So he started shapeshifting into his favorite monster movie villains, which was fun. Sam and Dean are sitting there going, 'Someone saw Dracula?' And it's like, 'They ask someone, 'How do you know it was a vampire?' 'Because it had the cape and the accent and...' 'What? What are you talking about?' Good old shapeshifter, you can always count on them."

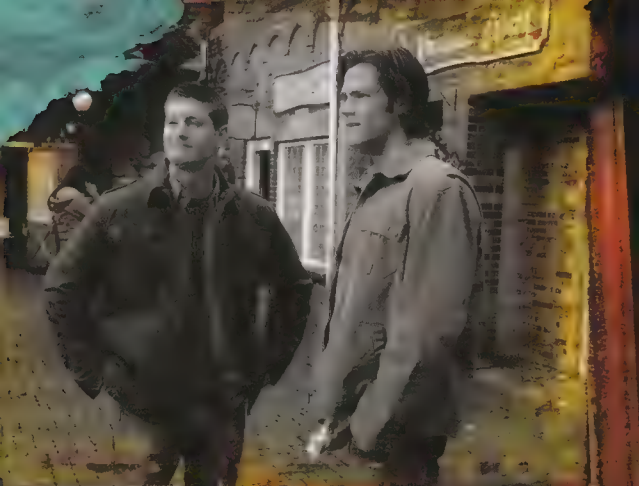
"*Monster Movie* was awesome," agrees Ackles. "We did the whole thing in black and white, and the actor [who played the shapeshifter, Todd Stashwick, is one of my favorite guest stars on the show. He did an amazing job. We always have really good talent coming in. Ron Lee [filmed] an amazing scene in *Metamorphosis* as the veteran hunter Travis. And I'm really gonna miss Sterling K. Brown, Charles Malik Whitfield, Kelli Cassidy..." Ackles trails off because there are, of course, just too many talented guest stars to list.

Before the fourth season started, Ackles figured they'd need to bring in lots of guest stars and give him an extended vacation while Dean cooled — or, tooted — his horn in Hell. "I was thinking that it would be more of, 'We're going to pick up with Dean in Hell,'" he notes. "And that it would be this kind of life in Hell for a little while until something happened. I wasn't quite sure how they were going to make that work or what they were going to do, or what Hell was going to look like. That's always a bold step, to interpret Hell. But they didn't; they brought me right out."

"I remember being really happy that they were going to kill him," Padalecki reflects. "But then really worried that it was going to

"I've always felt like I'm a bit of a realist, so I always believe that there's some sort of an explanation for what just happened." — Jensen





Dean, which was great. It was a relief to work in season four. But they brought him back early, [which] was good. Although I was hoping we'd get to spend some time with him in Hell, so I was a little disappointed that episode one started out with Dean already back on Earth. I was like, 'Aaah, I want to see him in Hell.' I want to know what Kripke thinks Hell is like, and what the writers and [production designer Jerry] Wanek think Hell looks like. But now I think the way we're doing it in tortured flashbacks and nightmares and stuff like that, might be better because it'd be kind of weird to say, 'Hey, here's this storyline for Hell.' I've learned not to doubt Kripke when it's in his hands."

As usual, Kripke did make the right choice reuniting the brothers' fight away from how that we've seen it, we can't imagine the fourth season opening any other way. Not to mention that the nightmarish Hell scenes have more impact in terrifying little flashes. Padalecki agrees. "I thought season three was our strongest yet, and so far season four is even stronger."





MASTERS of the Universe

Words: Nicholas Knight

The possessed Meg Masters proved to be a worthy adversary for the Winchesters, and a fan favorite to boot, back in season one. After Meg's scary return as one of the ghostly Witnesses in season four, actress Nicki Aycox tells *The Official Supernatural Magazine* about Meg's anger, being shot at, and how she felt seeing Jared Padalecki playing the Meg demon...



"I swear, after everything I heard about you Winchester, I've got to tell you, I'm a little underwhelmed. First, Johnny tries to pawn off a fake gun, and then he leaves the real gun with you two chuckleheads. Lockmaster, man. I mean, did you really think I wouldn't find you?"

That's Nick. Aycox's favorite Meg Masters quote from *Supernatural*, especially the "ackluster" part. So it's a good thing her performance as Mrs.

B. on the TV series *Over There* was far from ackluster. When Kim Manners directed an episode that focused on her character, it was the relationship they built on that set that led the future *Supernatural* executive producer and director to personally select Aycox for the role of the demon-possessed Meg Masters.

"I really enjoyed working with Kim, because he's a very straightforward, honest man and an easy person to understand," Aycox reveals. "He could make himself very clear, tell you exactly what he wanted, how he wanted it to look, and I really admired that, so we became friends who really like to work together in an artistic way. He's been a mentor in that regard ever since."

Aycox's character, Meg, has been a fan favorite ever since she appeared in the season one episode *Scarecrow*. But even she didn't know what she was in for back then. "I knew that I was going to be [on] for more than one episode, but we really just felt our way through it. We just knew it was gonna go until we felt the storyline had come to an end." Meg Masters' appearance in the season four episode *Are You There God? It's Me, Dean*. Winchester proves

there's never a true end to a character on *Supernatural*. So far, Aycox has played a human, a demon, and a ghost—could zombie Meg be next?

"I don't know," Aycox muses with a chuckle. "The next phase could be anything." Likewise, she didn't know exactly where she was going with Meg in the beginning. "It was very trial and error," she admits. "I took it one episode at a time. For that first episode [season one's *Scarier to Be*], I just came up with an idea of how to control the evil side and keep it hidden so the audience didn't see it right away, since obviously, you don't know that she's going to be a demon in the beginning. My focus at that point was [portraying her] as if she's a truly innocent girl, who's lost and on her way to somewhere else, so that when, in the end, you see me slashing the f---in's

throat, it really was a surprise."

"Then, as we got into it further and I'd been on set with the guys more, I saw how playful they are and how they're up for anything. They have really great senses of humor, so that gave me the confidence to bring [Meg's] sexuality into it with them. I started to say 'You know what? It would be nice to pay the sexuality with them against each other.'"

With Aycox mentioning how playful Jensen Ackles and Jared Padalecki can be, the inevitable question of pranks arises. "Everyone asks me that question," she exclaims. "I always say, 'Nope, they can't play a prank on me because I'm too quick for them.' I said that at the last EyeCon convention, so the fans asked, 'Well, have you ever played a prank on them?' And I said, 'No, it wouldn't be a fair fight.' So that's my story and I'm sticking with it."

The behind-camera playfulness bled onto the screen in the form of Meg's wicked wit. "I loved that she was playful," says Aycox. "But there was a sense of evil in her. That was great, but I wanted there to be layers—I wanted the playful side to come out, and I wanted the sexuality to come out, but I wanted that to be tempered with an evil side underneath so you couldn't quite ever say, 'Oh, Meg is just evil.' Because toward the end of the exorcism you find out that she was just a young girl who was trapped in this body and didn't want to be where she was. I wanted to make sure I gave her human qualities somewhere inside the demon."

Perhaps for that reason, Aycox's favorite scene is the exorcism scene, where she gets to run the gamut of playful, sexual, evil, and innocent victim. Yet, acting out a scene like that is emotionally

"I wanted to make sure that I gave Meg human qualities somewhere inside the demon."





and physically taxing. "It was difficult," Aycox confirms. "It took 13 hours in one day, and then about a half a day on the next day. For TV, that was a pretty long shoot for one scene. It was a long scene, though, and there was a lot in it. I loved how much the boys were there for me. We all knew it was going to be a big scene, so everybody just stayed around and supported each other. That was a really exciting day for me.

"It was always my favorite thing to work with both Jensen and Jared whenever we were on set because we got along so well... it was always so smooth, and it was always fun." Speaking of fun, one can't help but imagine that Aycox must have threatened to pull all kinds of pranks on the boys while they were tied to the poles in *Shadow*. "Oh yeah," Aycox agrees gleefully. "It was really fun for me to tie them up to the poles and dance around them. As soon as they got tied up, I was like, 'Oh, now you can't get me! I can do anything I want.' I heckled them the

entire time. It was all in good fun."

Although Aycox refrained from actually pulling any pranks on Aciles and Padalecki, and vice versa, they did regularly try to make each other laugh or mess up their lines during each other's individual camera coverage. "That's something we all did to each other," Aycox reveals. They even targeted Jim Beaver (Bobby Singer). "During the exorcism scene, when I was on the floor dying and Jensen was giving me water Jim Beaver was bent over me, and we'd gotten to his coverage and Jensen and I were doing our parts for Jim so he could have the reactions to his lines. But, by that time, we were in that last little part of the scene and we were all so s---happy [that] we could not stop laughing. Poor Jim, he kept it going and it didn't even faze him. Whenever we stopped, Kim Manners came in and said to Jim, 'I don't know now you kept a straight face through that.' We were always doing stuff like that. Jim's so professional that it doesn't even aggravate

him, he doesn't get angry, he just keeps a straight face and keeps working while you're bursting [out laughing] on the other side of the camera. You don't want to do that to actors, it's not really fair, but sometimes when you've been working for 13 or 14 hours, you get a little silly, you can't help it. But he just stays in character, not worried about it, and then as soon as they call cut he's laughing with us."

Sadly, the exorcism was no laughing matter for the viewers, since it left fans of Nick. Aycox (seemingly an empty meat sack without demon Meg to look forward to in season two. Of course, Meg did come back sort of - in the episode *Born Under a Bad Sign*, when Sam's possessed by the same demon. So what did Aycox think of Padalecki's portrayal of the character she made popular?

"That's something I've been asked in every Q&A I've done about *Supernatural*," Aycox points out. "But until recently I hadn't seen it! So after I was asked again

"Meg was still angry. The only difference was human Meg had a *right* to be angry."

at EyeCon, I thought, 'That's ridiculous. Nicki, you've got to watch it, you've got to see what he did.' I think for a long time I was scared that I'd see something and say, 'Oh no, I don't act like that!' But he'd mentioned that he'd watched my scenes and watched me, and so I took a look and he was absolutely wonderful. I was nothing but flattered. I have a lot of my own personal mannerisms that I just threw in, like little tics and looks and things like that. . . and I think he was able to pick up on those just by us hanging out together in Vancouver. I was really impressed with him for being able to pick up on that and use it."

Ultimately, though, Padalecki's great performance only left fans longing even more for the return of Meg Masters. "I miss her," says Aycox, echoing her fans' sentiments. "But I didn't feel like I was really changing that much when I went back for this last episode [*Are You There, God? It's Me, Dean Winchester*]. Meg was still angry. The only difference was human Meg had a right to be angry. She was standing up for herself, a strong woman character saying, 'I'm going to fight for my own happiness and my rights.' I didn't feel that I was really playing anything completely opposite of what Meg the demon was. I felt like it was close to the same thing; it was just tweaked a little bit."

Yet some viewers likely questioned if Meg did have a right to be angry with Sam and Dean. After all, when she last saw the brothers, she thanked them for saving her... "I think thanking them was because of the initial, 'It's over for me, I don't have to live another day of my life like this' reaction. She was trapped in there, watching herself murder people. It was a nightmare. So I think the initial relief of knowing that you never have to spend

another day in that type of situation is why there was the thank you. Of course, when time passes, you start to realize all of these things that happened to you, and [that] they were horrible. You're going to go through another phase, another stage, and sometimes that's regret or sometimes that's depression or sometimes that's anger. So for me, going into it, I looked at it as another phase for Meg. She's past relief and the anger has come."

It was really easy for Aycox to get back into character because, as she puts it, "It was almost like a day hadn't passed. When I walked on set, the crew was the same, everyone was like, 'Nicki!' There was no getting-to-know-you again period, it was just jump-right in and that's what I love about going back to *Supernatural*. Every time I've gone back it's been as if no time has passed, because I feel like I belong. They always welcome me and make me feel that way."

Despite the familiarity of the *Supernatural* set, Aycox had a new experience on her first day back for *Are You There, God? It's Me, Dean Winchester*. "Jared and I were working together the first day [shooting the] scene with the fire gun. I'd never had one of those shot at me, and what happens is this kind of ribbon thing comes out of it and it explodes and creates fire. I'd actually had a little bit of an accident when I shot *Over There*. I got shot by a dust bullet from an AK-47, and within 10 seconds it had welted up my leg. So when they pointed that gun at me and they were about to call action, I said, 'Wait, wait, wait. You're gonna be standing *that* close to me?' And they said, 'No, it's okay,' and I said, 'Alright, but I really don't want my face burned off.' And Jared joked, 'It's okay, you have insurance, don't you?'"

"They kept assuring me that it'd be





“The thing that’s impressed me the most is that Meg is liked by men *and* women, not just men because of her sexuality.”

fine. And of course they're not going to make me do something that I don't want to do, so the director [said], 'You know, Nick, if you don't want to do it, that's okay.' A piece of me was nervous about it, but I trust those people so much and I trust Jared, and I told myself, 'It's going to be fine.' So I just stepped forward and shut my eyes until I kind of felt what it felt like—and it was nothing. I didn't feel anything. It was just a little bit of paranoia on my part. We argued about it afterward."

Laughter is a common occurrence on the *Supernatural* set, and Aycox wants the readers to know that "the feeling the fans get from the guys, the pranksters and the fun, the joking and all of that, the fans are dead right about that. It's always been an absolute blast every time I'm on set. The guys make it that way."

The fans' adoration of both the Winchesters and Meg is reciprocated by Aycox, who says "the fans are

absolutely adorable and fun. I'm flattered and happy that [they] really like Meg so much. The thing that's impressed me the most is that Meg is liked by men *and* women, not just men because of [her] sexuality. It was my intention to give Meg a "strong woman" quality. Very much the attitude [toward Sam and Dean] that, 'You may be two guys, but I'm just as tough and I can handle myself.' I think that's a good message for women to get, that we're strong and we can stand up for ourselves. Obviously, in reality, it's about being strong for the right reasons—fighting for good, not for evil."

At conventions such as EyeCon, the way the fans treated Aycox has left her with "a positive feeling and a great feeling about myself, and I just want to thank them for that, because they gave that to me and it's priceless. The one thing I've noticed about horror and sci-fi genre fans is that they tend to be the

most positive people—they tend to really enjoy you and give positive feedback, and they don't seem to be as critical as other types of genre fans can be. That keeps me in the genre because I like to entertain people who have such positive energy. For me, it seems to be the best fan base to be a part of."

Long before Aycox became a fan icon, she was a fan of the genre herself. "I grew up loving the whole Freddie and Jason [movies], and all of that. It's been enjoyable for me, and because I have a history with it, it comes very easily to me. I also enjoy aspects of all different kinds of characters, so I like to go off and do other things as well... but I'll continue to do genre work as long as it's popular."

There's no doubt *Supernatural* will remain popular so if the opportunity arose, will Aycox return to the set? "My answer is—and always will be—*absolute*. I'd do anything for *Supernatural* because everybody's been so wonderful to me." ☼

JOHN'S JOURNAL

DEVIL'S TRAP

Episode #22

Written by: Eric Kripke

Directed by: Kim Manners

Guest starring: Jeffrey Dean Morgan

(John Winchester), Nicky Katt

(Meg Masters), J. N. Beaver (Bobby

Singer), Sebastian Spence (Tom)

Words: Jayne Nelson

Dean is horrified when he calls his father's cellphone and it's a demon Meg who answers. She's taken John prisoner! Hanging up, a panicked Dean decides that he and Sam need help, as they can't take on the demon themselves. And so the boys head off to confer with an old friend of their father's.

The friend in question, Bobby Singer, turns out to be a goldmine of information...and, as we all know, he continues to be! He shows the Winchesters how to make a Devil's Trap—a special symbol that will contain a demon inside it. This comes in very handy when Meg suddenly comes calling—unwittingly, she finds herself pinned into position by a Devil's Trap scrawled on the ceiling of Bobby's den.

The three hunters torture the imprisoned Meg with holy water, trying to discover where she's stashed John. It soon becomes clear she's not going to give up the location. After Bobby points out that the demon possessing Meg is evil, but the girl the demon is possessing isn't, Sam begins an exorcism.

Unfortunately, it's too late for poor Meg, once the demon is gone

blasted out of her body and back to Hell, the effects of the tumble she took out of a window (in *Shadow*) take their toll, and she dies in Sam's arms. With her last words, she tells the boys that their father's being held in an apartment complex called Sunrise Apartments, in Jefferson City.

Sam and Dean head off to find John, discovering that he's being held captive in an apartment block full of innocent bystanders. Which, unfortunately, means that any number of them could be possessed by demons as the brothers try to pull off a rescue. Undaunted, Sam sets off the fire alarm in the complex, and he and Dean head inside, both disguised as firefighters.

Their father is being guarded by two demons, who are quickly subdued by fire extinguishers filled with holy water: the Winchesters are nothing if not inventive...and imprisoned behind lines of salt. To the boys' relief, John is drugged but alive. They haul him out of the window as more demons pile into the building, but as they head back to the car, one of the



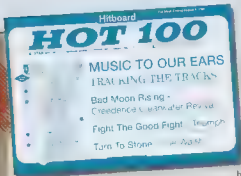
OW, THAT SMARTS!

Winchester is caught and is dead.

Sam gets his face pounded by a demon. Dean gets sliced up by ol' Yellow Eyes. All three Winchesters end up in a car wreck. All in all, a pretty crappy day for all three of them!

How do you like your tea, Winchester? S.H.U.

Dean to demon John, "Listen you want to just get this over with huh?"
'Cause I really can't stand the monologuing."



demons. Tom powers on Sam and viciously beats him. Only a well-timed bullet from Dean stops him short a bullet from the Colt, no less. It's a good thing Dean didn't listen to Sam and leave it behind.

The three Winchesters find an abandoned cabin and hole up for the night to tend to their wounds. Dean admits to Sam that he knows he killed the innocent man the demon was possessing, and that it scares him how far he's go to protect his family. To his

surprise, John tells him he did the right thing, and that he is proud of him.

As they talk, a storm starts to blow and the lights flicker a sure sign that a demon is on the way. Sending Sam off to check the salt lines around the building, John asks Dean for the Colt, but Dean isn't stupid. He's suspicious that

his father praised him for using a bullet from the Colt, a bullet they were supposed to be saving to kill the Yellow-Eyed Demon. He refuses to hand the weapon over, much to John's annoyance and Sam's dismay when he returns.

But Dean was right to trust his instincts. John's eyes suddenly turn yellow. He's the Demon! In a flash, he has Sam and Dean (weakly) pinned and the Colt in his grasp. As the boys struggle, he accuses them of killing his family—the demon inside Meg, as well, as the demon in the alleyway who was beating Sam. The Yellow-

Eyed Demon tells Sam that he killed both Mary and Jess because they got in the way of his plans "for you and all the children like you."

Dean meanwhile is doing his trademark Dean thing, offering up a barrage of insults to needle the Demon. The Yellow-Eyed Demon decides to punish him, using his powers to slash at Dean's chest until he passes out. Before he can kill him, however, the John Winchester trapped inside his body by the



Demon suddenly resurfaces! John breaks the Yellow-Eyed Demon's hold on Sam just long enough for Sam to grab the Colt and shoot his father in the leg. Injured, John falls to the ground, begging Sam to shoot him dead so that the Demon within him can die. Dean recovers consciousness across the room and, conversely, begs Sam not to kill John. Torn, Sam hesitates a moment too long, and the demon leaves John's body.

A short while later, Sam drives the three of them to the nearest hospital. Dean is slumped over in the back seat while John, despite the bullet wound in his leg, is still capable of being very annoyed with Sam. He chides him for disobeying orders—they could have killed the Yellow-Eyed Demon once and for all! But Sam, glancing at Dean in the mirror, knows he did the right thing. His family has given up too much already for him to have shot and killed his father.

Suddenly, from nowhere, a giant truck slams into the Impala's side and runs the car off the road! As its driver sits in his cab, his eyes demon-black—the Winchesters are unconcerned in their smashed-up car. Are they dead or alive? Tune in next season.



MYTHS &



*I*n the world of *Supernatural*, angels were once thought not to exist. In fact, in Providence, Rhode Island (in the episode *Houses Of The Holy*) Sam and Dean Winchester appeared to learn this first hand when they encountered what Sam thought to be an angel. In fact, this was the vengeance - though admittedly altruistic - spirit of a deceased priest named Father Gregory. The spirit was driving those he deemed in need of redemption to kill those he saw as being evil and deserving of death until he was said to rest with the just ones.

After this encounter, the brothers would obviously have a sceptical attitude toward the possible existence of angels. That is until Dean was pulled out of Hell by Castiel, and the Winchesters were confronted with undeniable evidence that this angel was like nothing they had ever met before...

Angels

*F*ar from the common pop culture images of angels as beautiful, winged females or child like cherubs, the traditional angels as described in the Bible and other religious texts were actually rather different beings.

Angels in the Bible's Old Testament, as well as being messengers for the Lord, were also warriors or guards, smiting enemies of God and bringing down retribution. Traditions vary as to whether angels operate under their own free will or whether they are simply an extension of God's will.

Though mankind often depicts angels as being in the shape of humans, they have also been described as having non-human form in *Supernatural*. Castiel explains that his true form cannot be safely seen by humans (as the psychic Pamela Barnes found at the cost of her eyes), and inhabits the body of a devout man in order to interact with Sam, Dean and others.

In some Roman Catholic texts, angels are seen as corresponding to the days of the week. It is said that Castiel, for instance, is the angel of Thursday.



LEGENDS

There have traditionally been different ranks of angels, each with their own responsibilities, powers, and appearances.

Archangels

As the highest-ranking angels, the Archangels are probably also the most familiar to even the most casual observer of Christian traditions.

Some angels were not named in the Bible, though the four most important – the Archangels – have been named as Gabriel, Michael, and Raphael, with the name of the last varying according to culture or orthodoxy. In some accounts the name of the fourth has been given as Uriel (Muriel, in some accounts). In *Supernatural*, however, Uriel is apparently under the command of Castiel, though whether this means he is of a lower rank is not yet known.

In some sources, however (like Enoch I (the Book of Enoch), a text referenced in the New Testament, it is said there are seven archangels – Michael, Gabriel, Raphael, Uriel, Raguel, Zerachiel, and Remiel, Michael, Gabriel, and Raphael, however, would seem to be the three constants across all traditions.

Seraphim

The next in angelic hierarchy after the Archangels are the Seraphim. Mentioned in the Biblical Book of Isaiah, it's said that such a bright light emanates from these angels that no one can look upon them. In the Bible, the Seraphim make their first



appearance in the Book of Revelation. They are part of God's angelic choir and the caretakers of God's throne.

The Seraphim are often connected with fire, which purifies and destroys the shadows of darkness.

Cherubim



The Cherubim are third in the rankings of angelic hierarchy after the Seraphim. Despite the name, cherubim bear no relation to the chubby winged babies that the name cherub often conjures up in the mind (which are more correctly named Putti). In the Bible, the book of Genesis, the Cherubim were referred to as angels who guarded the left side of the garden of Eden with a "flaming sword which turned every way." Uriel, whose name means "Fire of God," has been connected by some with the Cherubim.

In some artistic renderings of Cherubim, they are represented by the faces of a lion, an eagle, an ox and a man with four wings. Sometimes these wings are depicted as being covered in eyes, representing their all-seeing nature.

Thrones

Referred to as the Thrones in the Book of Daniel in the Old Testament, these highest angelic beings are seen as the carriers

of the throne of God. They are depicted as large wheels of fire, covered in eyes. The Thrones were traditionally seen as being keepers or conduits for divine energies.

Others

The lower ranks of angels are divided into groups including Dominions, Virtues, Powers, and Principalities, each with different duties. Some have interpreted a passage in Ephesians as meaning that the Devil was once one of the Powers, who fell from grace.

Nephilim

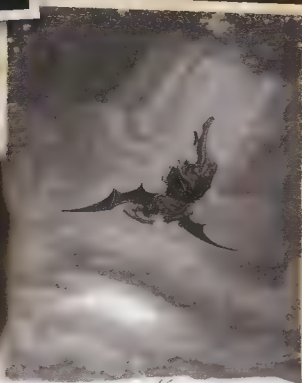
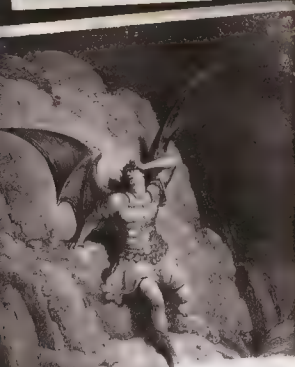
According to the Book of Enoch, some fallen angels – the Grigori – saw the beauty of human women and took human wives, producing half angel offspring. These children were known as the Nephilim (Nefilim, in some accounts). These offspring were said to be renowned powerful men of large stature.



Hand of God

The Right Hand of God was seen as someone who was an extension of God's power, like Jesus Christ himself. The Left Hand of God, meanwhile, is a derogatory term for someone who performs objectionable acts in God's name. This is in line with the ancient belief that left-handed people were connected with the Devil, who is traditionally depicted as being left-handed. Another word for left-handedness is *sinistra* - which derives from the Latin word *sinister*, which of course also means evil.

In *Supernatural*, Castiel's raising up of Dean from Perdition can be seen as the work of the Right Hand of God, symbolized by the scarring in the shape of Castiel's hand on Dean's shoulder.



Fallen Angel

In Christian tradition, a fallen angel is an angel who was been banished from Heaven. The best known fallen angel is Lucifer, commonly known as Satan, or the Devil.

The name Lucifer means 'day star' or 'morning star', and is referred to in a passage in the Biblical Book of Isaiah as having fallen from Heaven. Lucifer, the most beautiful of the angels, was said to have rebelled against God due to his Pride (Pride being the deadliest of the Seven Deadly Sins) when he refused to bow to man, embodied by Jesus Christ.

It is believed by many that come the Apocalypse, Satan (from the Hebrew for 'to overcome' - or Lucifer) will act through a being on Earth, commonly known as the Anti-Christ.

DAVID NUTTER

Since *Beauty's* move to London, Simmons and Bunting have been (from left) in the UK and returned after that to America. The last two episodes of *Beauty's* will likely wrap the period *Supernatural* Magazine is setting the style for this show. —
Wendy Ryan, *Calins*

University of Maryland, College Park

[illegible]

How did you come to board with
hypernatural and what struck
you about the original concept?
It's funny, we had a previous
marketing agency sports and we
were supposed to do a job and we didn't
get it. We had some other agency
and they did a job and we didn't

the group's members, including the late Dr. Robert Kennedy, who was elected to the Senate in 1964. The group's members were not only active in the civil rights movement, but also in the anti-communist movement. The group's members were not only active in the civil rights movement, but also in the anti-communist movement.

Journal 1 entry 1. Right on after the first morning, the North Coast is wonderful! It is a beautiful area to visit. I have made some friends here, and I am sure that I will be back soon. The people are very friendly and the scenery is beautiful. I am sure that I will be back soon. The people are very friendly and the scenery is beautiful. I am sure that I will be back soon.

• **How concerned are you about the possibility of a global financial crisis?**

[illegible][illegible]



OPERA QUA

Believe
only while
they're
on TV



As the show's first director, you set the tone and overall look of the series. Visually, what were you gunning for?

I think we were hearkening to *The X-Files* with a rich, vibrant, and desaturated color palette, a sensitive world that made night somewhat attractive. This is a show that has so much night shooting involved and is so sparse in its color. It was important to give *Supernatural* a visual signature. I hired a tremendous director of photography, Aaron Schneider, for the pilot and he made it beautiful. I also had an amazing production designer, Mike Novotny, who helped create the world [they] live in.

What kind of discussions did you have with the network over the gore and scare factors? Were there certain elements you had to fight for?

There's always [the question] of how much you can take it one way or another. That always comes into play. For me, as far as you want to push something, you want to make the show accessible. You don't want to become off-putting because then you're losing the audience you're trying to attract. It's a real balancing act of having just enough hip stuff and what makes the show what it is and not so much that you turn people off. I treated

it a lot like I did *The X-Files*. Back in those days, it was truly a situation where we didn't have the money to do all the stuff, so it was all in the shadows, which is what made it so scary and good. And I have to say, I had a real great line producer, Cyrus Nowneh, who did the pilot and went to Warner Bros. to fight the fight every day. The good thing is, because of the success I have had, I got a chance to really get in, do the things I needed to do, and they gave me a little more room to do that.

The 'Agent Scully, Agent Mulder' line in the Pilot was classic, and a nice shout-out to your *X-Files* days. Is that banter and sarcasm tricky to film so that it sounds natural instead of forced or cheesy?

Well, that's always the key, isn't it? A lot of times, I've read scripts in the past where they refer to an active show currently on the air and, for me, it sometimes takes you out of the series. However, the way Eric put it together and the way I shot it, it was hopefully just that throwaway and didn't draw attention to itself in the wrong way. With these guys, the sarcasm had to be real, because these guys are brothers. In the Pilot, when the sheriff asked them a question on the bridge, Jared steps on Jensen's foot and then Jensen

ships Jared on the back of the head. It's those kinds of brotherly moments that made the series different. Those are the personal moments that are like two nine-year-old boys fighting in the bedroom in their bunk beds, where you get a sense of intimacy that's quite wonderful.

The first ghost they encountered, the Woman in White, had a very *The Grudge*-like, Asian horror flavor to her. Was that always on the page or was it something that evolved?

That was very much the attitude and style Eric had with her and the direction we took it. Of course, we didn't copy it all the way, but we paid homage to some of those tones and then created our own.

As one of the executive producers of *Supernatural*, what input did McG have on the pilot?

Well, McG was involved in the beginning of this and really helped in getting Eric together. McG is a very respectful director, and in the post-production of the project, when we were trying to figure out how we were going to do this or that, he came in with some really great ideas. The whole visual effects sequence at the end when the ghost

"WHAT I FIND TO BE THE MOST DIFFICULT IS [DIRECTING] THE FIRST EPISODE AFTER THE PILOT..."





in wardrobe, and we'd shot another scene already, so things got screwed up (continuity-wise). We had to say to ourselves, "Jensen can get dirty, but what can we do about Jared?" At the last minute, when we were wondering how to pull it off, we came up with the idea of having Jensen in the water and Jared not completely falling off the bridge, which was one of those mistakes that turned out to be perfect for the show.



Besides *Disturbing Behavior*, you've steered away from feature films. Is directing television more creatively fulfilling?

Really, it's been creatively fulfilling when I fall back on the success part of it. Success brings creative freedom. These pilots I do are little movies, and I'm involved from the initial idea to the script, the casting, the tone, the crew, and how it's going to be edited together. It's a satisfying experience, so I get the chance to work with writers that respect me, and do what I can with the help of a great team. I have the best job in town!

Have you ever considered directing another *Supernatural* episode?

I always think of that! What happens a lot of times is I'm doing one thing, come back, and my schedule doesn't always seem to work out too well. I have to tell you though, there's only one Kim Manners on this planet, and he's such a fantastic director. I can't do what he does in eight days.

Do you still tune in to watch *Supernatural*, and if so, what have



you enjoyed about the direction it's taken?

All the time. We want to be able to surprise people with the show. What's great about *Supernatural* is Eric has really been able to tell this tale and make it interesting and clever. There's always something you don't expect. Eric always snakes

up the apple cart to keep *Supernatural* fresh, and I'm really proud of what he's been able to do. I think the audience has actually built over the last few years.

Looking back, how rewarding was the *Supernatural* pilot compared to some of your other projects?

In some respect, each of them are my own children, but *Supernatural* gave me a second chance to work with Eric. A lot of talented people don't get their shot, and once they do, sometimes they



stumble. The great thing about Eric is that he's a great solid guy and a real, good person with a heckava lot of talent. I'm proud to see how he's been able to take off and do more stuff. I'm really proud of the show, because it allowed me to do something different than [shows I had directed in the past].

"I GET THE CHANCE TO WORK WITH WRITERS THAT RESPECT ME, AND DO WHAT I CAN WITH THE HELP OF A GREAT TEAM. I HAVE THE BEST JOB IN TOWN!"



"A LOT OF PEOPLE TOLD ME THEY THOUGHT [THE PILOT] WAS SHOT IN VANCOUVER, SO IT REALLY FITS THE TONE AND STYLE OF SUPERNATURAL."

movie was [shot]. It was a sequence that had everything this show is about. It had the intensity, the scares, the personal beat between the brothers, and also some humor. It hit every note on the piano, which is very important, and did it really well.

Would you say *Wendigo* made a worthy follow-up episode to the pilot?

It was Eric's thinking to do a bogeyman or some type of creature in the forest. It was something that also worked very well. What I find to be the most difficult is [directing] the first episode after the pilot, because the pilot is something you have more time and money for and you can focus on the product really well. Once you get into the series, everyone wants the same episode for half the money and time. Basically, it's about picking what's going to work and what's not. It makes it pretty tough to do, but hopefully there's something magical in the pilot you can still hang on to.

Although the pilot was filmed in Los Angeles, why did switching locations to Vancouver better serve the series?

Well, all I can say is the Canadian dollar was such a financial incentive that Warner Bros. wanted to do it there. I can guarantee you that if *Supernatural* was picked up now, they would be shooting in New Mexico and not Canada, because there are so many tax incentives in New Mexico, and the Canadian dollar is so high now. At the time Warner Bros. wanted to do a series in Vancouver, and in some respects, it really was a second-generation *X-Files* kind of show. As you can see, a lot of sequences in the Pilot look like they

were filmed in Vancouver, such as the bridge, the fog, and the wet nights. A lot of people told me they thought [the Pilot] was shot in Vancouver, so it really fits the tone and style of *Supernatural*.

Did not getting a good look at the *Wendigo* itself make it more frightening, or was that done from a practical standpoint?

I think it did make it creepier. If you see creatures like that too much, then you start to see the pins and needles that keep it together. It was really a situation where we were careful not to show too much and keep it in the shadows, where it was more menacing.

First you made Jensen crawl through the cold water and mud in the pilot. Then you strung him up in *Wendigo*! Did you get some pleasure out of torturing the poor guy?

The thing about Jensen is that he loves that kind of stuff. He really relishes it. An interesting story is that when Sam and Dean jump off the bridge, originally they were both supposed to land in the water. What happened was there was a mistake



gets drawn back into the house - was [down to] him. McG came in and gave us a great point of view on how to treat that, which helped make it really cool.

Was there any particular sequence that stood out for you?

I liked the bridge scene between the brothers at night. I thought the location was fantastic - it was filmed out in California where the *War of the Worlds*



Habe Superna

As season four continues, *The Official Supernatural Magazine* spoke with *Supernatural's* producers about the decisions that led up to it, the season so far, and what's still to come – from angels to demons, magic acts to strip clubs...

Words: Nicholas Knight



The *Official Supernatural Magazine*: What are your thoughts on season four so far? Phil Sgriccola: What Eric Kripke came up with for season four is astounding. We're doing a lot of new things with the show. All the way across the board – [the] producers, writers, directors, actors, and crew. Everybody is saying it's a whole new show... and yet it's the same show. It's quite daring and quite fun. There [were] a lot of questions in the first few episodes where you're like, "Where? How? What? How? What?" and I think

that's great for the audience, and it's revitalized us as a creative unit. It's like a whole new turn that we've taken, but it's not making the turn just to make it – it's really part of our world that [we've created]. It's pretty cool stuff... Ben Edlund: The standard is pretty high here; I feel with season three we flourished in our standalone stories, and it's happening even more so in season four. There's an ambition will to explore, explore structure, explore where the show will go, and that's really courageous genre television, I think.

as tural



SUPERNATURAL

Dean was in Hell for four months before the events of the season four opener, *Lazarus Rising*—will we be seeing much of his time in Hell?

Sara Gamble: We talked a lot about what Hell looks like and what Dean was doing down there. What Dean did in Hell is really instrumental to his story in season four.

Eric Kripke: We're not going to see much more of Hell, because that shot of Dean in Hell in *No Rest For The Wicked* was the most complicated shot our visual effects department has ever done, and it took weeks to execute. So doing Hell the way we want to do it is just too complicated and expensive for *Supernatural*. We're glad we were able to show that to the audience in *No Rest For The Wicked*, but now you're just going to see Hell in very tight angles.

Are there any storylines from season three that were lost because of the

writers' strike that went into season four?

EC: We didn't have time to tell the story about Sam's powers, and all that had to push into season four. In the original versions we were thinking of before the strike, Sam was going to save Dean, and in typical *Supernatural* fashion, it was going to cost the boys dearly. But because we didn't have the time to develop Sam's powers, there wasn't really anybody left to save Dean. Dean had to go to Hell.

Sam was actually going to save Dean?

EC: Yes, we were going to save Dean, maybe even before the season finale, but at the cost that Sam was now this fully operational dark force. Then Sam wants to make an assault on Lilith and he's working on his powers, and that's a big problem with Dean. So we get to end up roughly in the same place we were going to end up anyway. It's just



instead of at the end of season three.

It's around episode six of season four. Funny enough, it's six episodes in when we were six episodes short in season three. So I think we're still telling the story at roughly the same pace, but we had to make that adjustment once we realized we weren't going to have enough time to tell the Sam side of things, and had to hold off until we did have enough time to tell that story properly.





"The whole debate from Sam's point of view is, 'I'm using the enemies' weapon against them. I'm saving people and killing evil things – what's bad about that?' – Eric Kripke

Sam is using his "dark force" powers, but does that mean that he has to get his "dark side"?

EK: No, he doesn't. That's the whole argument. The whole debate from Sam's point of view is, "I'm using the enemies' weapon against them. I'm saving people and killing evil things – what's bad about that?" And Dean's argument is, "The road to hell is paved with good intentions. Using evil is using evil." That's the ongoing debate between the two of them. We very carefully calculated that so that both sides have their points. If Dean had his way, he'd keep killing people with [Ruby's] knife, which kills demons but also kills the people they're possessing. Sam's powers can actually exorcise demons out of humans and leave the humans alive. So why is that worse? Well, it's worse because it came from this demon blood that's in his body, it came from this evil power. This evil power that was originally intended for him to have the power to control demons and be a demon leader is now being used to exorcise them... and why is that bad? Well, it's bad because its origins are evil and it just can't lead to any good. And on and on the debate goes. It's very intentionally created to have two sides to it.



PRANKING KIM

The Official Supernatural Magazine: When we spoke with Jared Padalecki during the filming of season three's *Ghostfacers*, he mentioned that he and Jensen Ackles were planning to pull a big prank on you at the end of filming season three – did anything ever come of that?

Kim Manners: In a ways [suspicious] of them and they're a ways [suspicious] of me, it never exploded at the end of season three, but this year I think we're in for gangbusters.

SG: According to some, the first [for instance], Sam's already gone "dark." He's been using demonic powers. Of course, he's been using them for good. It's complicated.

Robert Singer: What we try to do every year is to give the boys different obstacles, different challenges, change the nature of their relationship fairly significantly, even though they stay true to the characters that they are, but in season three the dynamic of [their] relationship changed drastically. There's a fatal flaw among [the] Winchesters, which is sacrificing [one] for the other. That's where they were in season three, and that really set up what's happening in season four in terms of a totally different dynamic for them. What Sam's been doing [with his powers] and Dean's [relationship with the angel, Castiel] sends them on a collision course that will ultimately resolve itself, but it's the biggest conflict we've played to date for sure.

Since Sam has demon powers, will Dean be getting angel powers?

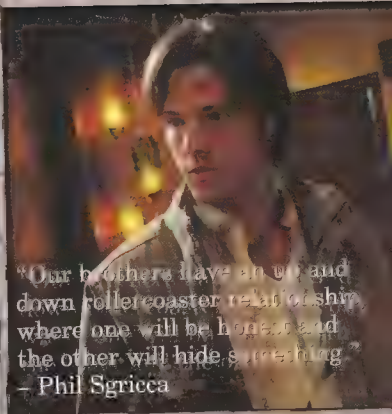
SG: Interesting thought, but no. One important facet of Dean's story is that he's a regular guy. I know there's a certain symmetry going on with the brothers this season, but it's not quite that simple.

With all of this brotherly conflict, the boys need a father figure more than ever. Will we be seeing a lot more of Bobby Singer in season four?

RS: As much as we can. We love Bobby. Jim Beaver's on another show that shoots up here [CBS show *Harper's Island*], so we're going to be in second position, but I've worked with Jim for years and he's a real solid actor, a really great guy. We'll get Bobby in as much as we can.

What about the missing *Supernatural* character figure, Ellen?

RS: It's a long shot. I don't know the reasons, but [Samantha Ferris, who plays Ellen] won't really commit too far in advance to us, and we plan these things out well in advance, so we haven't found that middle ground that works for her and for us. These characters need to be organic to the story — if we write an Ellen part, it's not like we can throw someone else in. But never say never.



"Our brothers have an up and down rollercoaster relationship where one will be honest and the other will hide something" — Phil Sgricca



to work out a lot of their issues on their own.

PS: Our brothers have an up and down rollercoaster relationship, where one will be honest and the other will hide something. We never let them get too stable. One is always hiding something from the other somehow, and those turn into bigger story pieces, but I think the relationship is stronger in a lot of ways.

We'd already encountered a fake angel in season two's *Houses Of The Holy*, but real angels were somewhat unexpected. Was it a difficult decision to bring them into the mythology, or do you feel they were the next logical step?

SG: I think the mythology arc this season is the best we've had since season one. We have so much juicy story for both Sam and Dean. Bringing in angels was like handing the writers the coolest new toy. It's all very rich territory, [but] for the kind of stories



we're telling right now. What we're doing this season is my specialty when it comes to the *Supernatural* world.

What else makes you feel excited about season four?

SG: We have some new writers this year — Julie Siege and a writing duo, Andrew Dabb and Dan Loflin, and they're all bringing fantastic ideas to the table. The mood around the office is often so upbeat [that] it's downright creepy. Jared and Jensen have been doing their strongest work yet, and Jim Beaver is awesome as usual. We've been scoring in the supporting cast department [as well]. I could watch Misha Collins and Robert Wisdom all day. Maybe we could do little webisodes where they go around chatting about mud-monkeys and writing towns or something.

What about some specific episode teasers for what's in store?

SG: We're working on an episode that takes us back to the brothers' high school years. You'll get to see Sam before his growth spurt! We're also doing an episode about magicians — not the wizard kind, the kind who do card tricks and death-defying stage shows. Working on that one, several of the writers discovered that we should be

The Official Supernatural Magazine: Overall, season three had a more colorful look than past seasons, yet so far season four is appropriate if dark again — will the show keep its gothic look from now on?

Kim Manners: The network wanted us to brighten the show, and although it may have pleased them, it didn't please us. So Eric and Bob this year decided that we're going to go back and do the show the way we want to do it.

Especially deep contempt for certain shiny modern-day "illusionists" of the type who might appear on television. We wrote out the word "douchebag" talking about one of them in particular. We're also doing a classic freaky horror episode about a haunted house, with a twist that totally makes my skin crawl. And a story that, if I just say, affords the boys serious quality time inside a strip club.

■ Lilith just busy breaking walls, or is she also running scared from Sam?
SG: I don't think she's scared for another direct confrontation with him, but that's not to say it isn't going to happen, because she's pretty hell-bent on hunting her down.

When we meet our Lilith, will she be a little girl's body again?

SG: There's no hard and fast rule. She could [even] show up in a man's body if it's

convenient for storytelling. If it puts the boys in a bind, we'll probably do it at some point.

Is Lilith's new form going to be released?

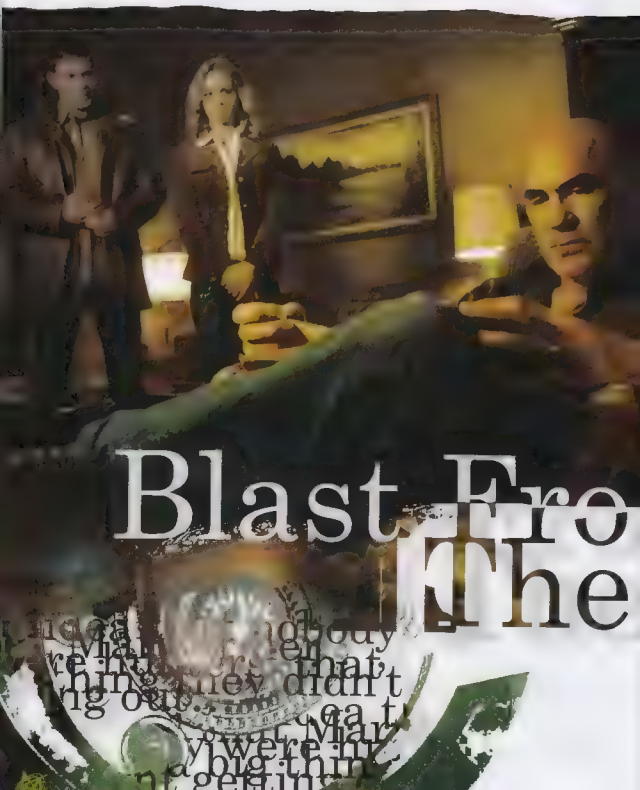
RG: In *Sin City* I wrote the whole idea that Lucifer is a deity, and that demons believe in him the same as humans do God. That's their core belief, and Lilith certainly is a true believer.

Will we be seeing Lucifer this season?

SG: That depends on whether or not he believes so.

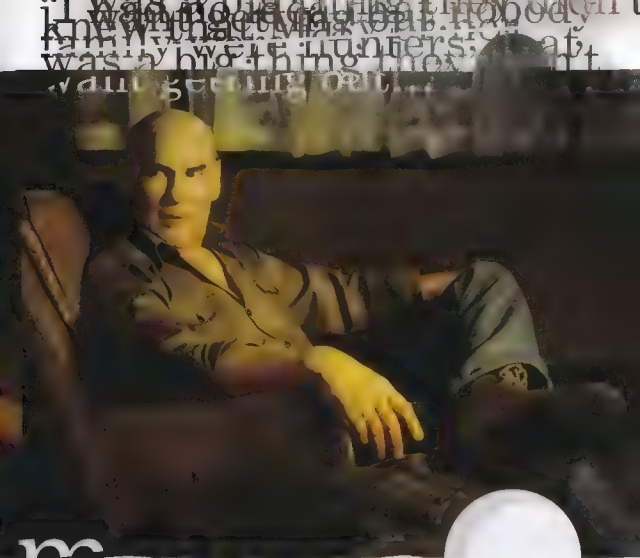
Will we ever see the other brothers?

SG: The idea's never even come up in the writers' room. It's much more interesting that the characters who believe in God have never seen Him and have to go on faith. Also, casting would be a nightmare... ●



Blast From The

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Words: Jayne Nelson

Time-travel, demon deals and deadly possession – guest star Mitch Pileggi certainly chose an action-packed episode of *Supernatural* in which to make his mark as grandpa to the Winchester boys. We ask him about kissing, swearing, and the joy of being ol' Yellow Eyes...

Mitch Pileggi doesn't hesitate for a second when we ask him his favorite moment from the shooting

of *In The Beginning*. "Kissing Amy" he laughs, referring to his character's up-lock with actress Amy Gumenick, who played his on-screen daughter Mary. His character Samuel was possessed by the Yellow-Eyed Demon - and Samuel was Mary's father, which obviously added a whole new level of 'ick' to the scene.

"Poor girl!" Pileggi remembers. "I was like, 'I'm sorry you gotta kiss your dad - this blows!' She was so cool about it! I was angsting about it more than [Amy] was. She was fine, but I was like, 'Oh no, you gotta kiss an old guy!'"

Pileggi might have guest-starred in only a single episode of *Supernatural*, but he certainly left a massive impression on both the series and the hearts of fans - probably because he was lucky enough to play not one but two important

characters in the show's myth-arc: Samuel Campbell, grandfather to Sam and Dean, and the demon Azazel (the Yellow-Eyed Demon).

The actor had to do some preparation for the latter role, having never watched the show before. "You know, I hadn't," he reveals. "My wife had watched *Supernatural* and she loved it and always talked about it, but I never got around to watching it," he reveals. "After I saw it I said to Eric Kripke, 'Why am I not watching this show?' It's good!"

Because he'd never seen *Supernatural*, Pileggi also had no inkling as to why *In The Beginning* was shrouded in so much secrecy during filming. "I had no idea that nobody knew that Mary or her family were hunters, that was a big thing they didn't want getting out," he says, with a wry chuckle. "After that I realized how huge it was for the fans!"

"I had no idea that nobody knew that Mary or her family were hunters; that was a big thing they didn't want getting out..."





"I hadn't really watched Jared or Jensen before, but I guess I picked up on some of their beats, some of their characteristics in the way they play their characters."

Of course, *In The Beginning* sees Dean whizzed back to 1973 to bump into his teenage parents rather like Marty McFly in the movie *Back To The Future*, except that instead of having to get John Winchester and Mary Campbell to fall in love (they've already got that covered), he has to try to stop something terrible from happening. As ever with *Supernatural*, surprise is low: surprise, right up until Pileggi's grumpy but good-hearted Samuel becomes the new host for an old enemy, Azazel.

"Before I went to do it, they gave me a couple of episodes to give me an idea of what Freddie Lehne had done with the character, because they wanted that flavor for the demon," Pileggi tells us, when we ask how he got into character as Azazel. When they first said that they wanted me to emulate what he was doing, they said he was doing a kind of

Jack Nicholson thing. I said, "Okay, fine. I'm copying an actor who was copying another actor!" He laughs. "I'm not saying that's what he was doing, but it did have that kind of flavor to it. I kind of did what I thought was right, but I put my own spin on it (as well)." "

Did he have to wear contact lenses for the role of Yellow Eyes?

"They fitted me for them, but they ended up doing the yellow eyes with CGI," says Pileggi, sounding relieved. "They didn't want them to be constantly yellow. Watching other people who'd had them in, it looked like they were having a really hard time seeing—I guess you

really can't see that well with them. I was very happy about it when they said they'd put 'em in digitally every once in a while, at appropriate moments."

As well as bringing back an old enemy, *In The Beginning* also introduced us to Mary's family, including the woman who Dean was named after: Deanna, played by Alison Hossack. When we mention his fellow Campbells, Pileggi sounds wistful. "Yeah, the woman who played my wife. I felt so bad for her when I had to break her neck. Damn it. I wish I didn't have to do this, but..." He laughs. "And Amy was just as sweet as can be. She was just a doll. I really enjoyed working with her."

After doing so much research to pin down the role of Azazel, playing Samuel must have been a lot easier. Pileggi agrees. When I do a role I just kind of immerse myself in the script and what's going on, where he's at, what's he doing, the atmosphere, who he's talking to, and kind of let that take over. I just let it evolve and happen. I hadn't really watched Jared or Jensen before, but I guess I picked up on some of their beats, some of their characteristics in

the way they play their characters."

That might explain why, at one point in the episode, Samuel says "son of a bitch" and it sounds very similar to the way a certain Dean Winchester delivers the word. Pileggi grins. "You know, he said it to me earlier during filming when I was the Yellow-Eyed Demon. 'You sonofabitch, I'm the one who killed you'—and when I used it, it wasn't scripted. I said to the director Steve Boyum, 'When you get to my face, can I say sonofabitch?' And afterward I picked up on it. Hey, this is what the guys say all the time! I guess it runs in the family!"

As many reading this will probably know, Mitch Pileggi is no stranger to the world of horror and science fiction. "I think I can attribute that to walking into a room one day and meeting Wes Craven on a movie that I did," the actor muses (the film was 1988's *Shocker*, in which he played a serial killer back from the dead). "That pretty much set me up in the horror, sci-fi and fantasy genre for a long time."

Since then he's appeared on a multitude of shows, most recently popping up in a recurring role on *Stargate Atlantis*. But there's one on his résumé that has a link with *Supernatural*: 2003's *Tarzan*, which was where he met Eric Kripke, who was writing and producing the series. "Eric was an *X-Files* fan before we even met, so he was aware of me. I think that may have had a lot to do with me getting called in and meeting him in the first place. Of course, David Nutter [the director of *Supernatural*'s first two episodes] was also the director of the pilot for *Tarzan*."

Which brings us to the one role everybody associates with Pileggi: Assistant Director Walter S. Skinner in *The X-Files*, which, just like *Supernatural*, was also filmed in Vancouver (for the first half of its run, at least). Given that several other *X-Files* alumni have moved onto *Supernatural*, was it a little bit of a reunion when he made the episode?

"There were quite a few people from the old *X-Files* crew working on the show," Pileggi agrees. "I work up in Vancouver so much that I have the good fortune to run into a lot of people I worked with on *The X-Files*, which is very cool! It was my family for five years, so when I get the chance to work with them again it's always great."

Piegi also had a cameo role in the recent *X-Files* movie, *I Want To Believe*. Was it weird being Skinner again after so many years? He chuckles. "You know, I didn't have much to do, so it wasn't that hard! Basically kicking doors in and yelling at people - I was doing that for nine years so I can pretty much do it in my sleep!"

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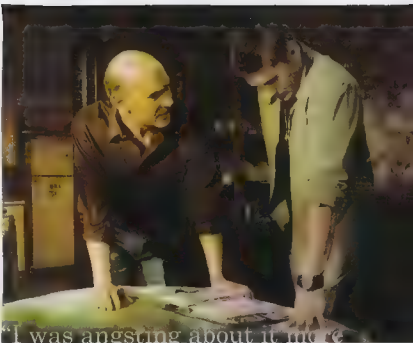
GOOD TO BE BAD

Thanks to the demands of the script, Pileggi spent most of his *Supernatural* episode working with Jensen Ackles as Sam, and it really feature in the story. "Jared wasn't there," he had most of the episode off as his character kind of bookended the show," Pileggi recalls. "However, I think he took a quick trip to Hawaii, and they made Jensen suffer through that. From what I understand, the crew would put postcards from Hawaii on the camera when Jensen was doing a scene."

Wow, that's just... evil! "It is! It's mean. He was like," he sighs, pretending to be a miserable Jensen. "Okay, alright." But I met Jared, and he's one of the sweetest guys, and working with Jensen was just a dream. The guy's a pro. He's good, no attitude, he's there to work and sail, has a good time, too. I was really happy to be there."

Has he had any feedback from fans about his work on the show? "As a matter of fact, I was at the gym yesterday and a guy came up to me and said that he was a really big *Supernatural* fan and that he saw the episode and loved it. Eric called me and told me that some of the publishers from Warner Bros. had called to say that the fans were very happy with what we did, and I was very happy about that."

"Playing the Yellow Eyed Demon was a hoot," he continues, adding that sometimes it's good to play bad. "It really is, there's so much more there. I've just finished doing an episode of *Criminal Minds* in which I'm playing a guy whose five-year-old daughter gets crushed in front of him by a car and he just goes haywire. You're able to work



"I was angsty about it more than [Amy] was. She was fine, but I was like, 'Oh no, you gotta kiss an old guy!'"

so much crap out of your system! When I came home I was a much nicer person! It's almost like therapy, but it was so exhausting that I'm still getting my breath and recovering from that. It was pretty brutal. I worked with *In The Beginning* director Steve Boyam again, on that."

Did Boyam request him? "Yeah, and that's the quickest it's ever happened."

Pileggi says, "When we finished shooting *Supernatural* Steve said, 'Would you be in my stable of actors that I use?' and I said, 'Oh yeah!' He called me up right away with probably one of the greatest roles I've ever had."

So, we have one line, guess? "Now that we know what Sam and Campbell was doing in 1973 (saving people, hunting things, meeting a sticky end, what

was Pileggi himself doing? He thinks about it for a few moments. "I would have been 21. I was just finishing school in Munich at an American university there, and from there I went to Saudi Arabia, so I was working out there for a while. I didn't really start acting until I came back. I was in the Middle East for a long time. I was in Iran in 1978, and I left there right before the Shah left and the revolution started. I came back to the States and that's when I went back down to Texas and started acting."

Pileggi's real life couldn't be more different from the hunter he ended up portraying in Lawrence, Kansas in the same period. "I had a great time doing it, and hopefully, if they could figure it out, I could do it again," Pileggi says of the role, although he isn't sure exactly how they could bring him back. "Unless they need me as what they call the 'meat suit.' I don't know what kind of shape I'd be in, but I'd go back in a second."





Soul Music

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Chancellor University of California at the University of California where he joined the faculty. I was in, and we've been friends ever since. We did a lot of student things together and things like that, and we went to Berkeley a few times together too. So by the time Reagan came around we already had a good shorthand with each other. Eric wanted to get me involved in Superfund, and Dick Spigner wanted to get Jay Dwyer involved, so they said, "Why you guys get to be joined together," to make do two short-

But Senator Bob Dole called me to Washington in a meeting with him, Orrin Hatch, Ted Kennedy, and Chris. We discussed the basic approach to handling people on the floor. There was a lot of discussion related to how to make sure there was continuity in the message at Washington with me and Chris and continuing our leadership. Some of the things that I discussed with him



...the show's having been off a week or so, and I'm like, 'Well, it's a little bit off. I'm going to have to go in a while to switch the order of things so that Jay and I can do other episodes. I do a lot of video games and movies, like The Godfather, Part II video game, and I love the Spinal Tap, which is a kind of comedy that was just fun. I love it. Because I was the total opposite of...

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Music plays a vital role in *Supernatural*, whether it's underscoring the relationships, acting as a musical cue, or making the scares even scarier! *The Official Supernatural Magazine* talks to composers Christopher Lennertz and Jay Gruska about what it's like alternating episodes with each other, and how they score the scary parts with their eyes closed.

In terms of a character that's coming on the show for a couple of episodes or anything like that and Jay's doing the first episode of the character, then I'll definitely make a call and say, "Okay, what did you use for so-and-so? Did you come up with a theme for them? Was there a certain sound that you were trying to associate with a certain character?" Then I'll go from there and he'll do the same. We definitely try to create some continuity that way.

JG: We don't necessarily talk in detail

but we talk about musicians that could be a decent fit, and we've talked about some textual things, so it's been great. I think there's a lot of mutual respect, and it's a very comfortable relationship. I couldn't ask for a better person to be holding down the fort on the other episodes. Our communication tends to be, "Great job, Chris," or vice versa.

What are the differences between your scoring styles?

Phil: I've always been the different one, be-

cause whatever episode one of us happens to get may in itself be a little different than the previous episode.

What are some of the instruments you tend to use on the show?

CL: Jay and I have used instruments specifically for certain situations, such as the out-of-tune piano every time we dealt with the Yellow-Eyed Demon. When [Sam and Dean are] traveling on the road, we use a lot more guitar. And we use slide guitar when they're interacting with Hall. We definitely use instruments to create moods.

Are there musical motifs that recur from episode to episode and season to season?

CL: There's some thematic material from the pilot that came back whenever the Yellow-Eyed Demon was involved. Also, the electric cello is something that's used in terms of the boys' relationship with their dad [that] spanned over multiple seasons, as well. People say that maybe things have become a little more emotional than season one. I think in the first season you hadn't really gotten to know Sam and Dean as much as you do now, so there might have been more focus on the horror movie aspect of it. Whereas I think now, every episode has more emotion to it because the audience is so invested in the characters.

Do you mind what I call the family theme



A VERY SUPERNATURAL CHRISTMAS WAS ABSOLUTELY TWISTED, SO I LIKED IT FOR HOW WHACKED OUT IT WAS. — JAY

SIMON SAID



"THE VAN HAS A DISCO BALL IN IT, SO PHIL SGRICCIA SAID, 'LET'S ACCOMPANY THAT WITH SOME MUSIC THAT NODS TOWARD THAT ERA...'"

Phil Sgriccia: "The van has a disco ball in it, so Phil Sgriccia said, 'Let's accompany that with some music that nods toward that era.' We did a pseudo disco R&B moment in the music that winked its eye at that. We tend to not have the music make comedy comments because the comedy comes from the guys, and the music is usually reserved

for something scary or mysterious or emotional. As a general rule, we try to stay away from humor: musical j

Phil Sgriccia: "We did hit those moments but we didn't do it in the way where you want, 'Oh, that's an orchestra' or 'That's a guitar' or 'A French horn' or 'an oboe.' It was more of a synthetic sound that was otherworldly.

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DEAD IN THE WATER

Dead In the Water was an early favorite episode how did you make that episode so haunting? Christopher Lennertz: I tend to like the things you don't see more than the things that you do. *Dead In the Water* was cool because the water was the scary part I've always loved that concept of non-human evil that gets through the pipes. We did a lot of low rumbling stuff whenever the water comes up. I call it the "evil Drain-o." One of the elements of that was really low whispers of things like 'water, evil, death, kill', which I reversed so it'd sound backward and creepy



"DEAD IN THE WATER WAS COOL BECAUSE THE WATER WAS THE SCARY PART. I'VE ALWAYS LOVED THAT CONCEPT OF NON-HUMAN EVIL..."

"I HAVE TO BE CAREFUL NOT TO WRITE TOO LATE AT NIGHT AND SCARE MYSELF." – JAY

on the bonding theme carry over, sometimes, when there's recurring characters, recurring themes come up. But there's been a minimal amount of that, because every episode is a thing unto itself. I always try to have a new sound or a new color or something that's particular to each episode.

CL: I love watching the directors' cut of an episode. So, I guess I can't say that I can't wait to see the director's cut of the episode that I did?

OL: Yeah, a lot of the time I will. Obviously, there are some episodes that are more appropriate for that kind of thing than others.

How do you prepare for a new episode?

OL: I like to watch them as soon as possible. They'll send copies of the directors' cuts three to four weeks before it's time to actually score, and that's a big help because what I normally do is watch it three or four times and really get the thing figured out. At that point I'll go and do my research. Then me, Eric, Bob, and Phil will all sit down and watch the show from start to finish and decide where the music's going to come in and go out and things like that.

Do you like writing the score for the episodes?

OL: They are absolutely a blast. I think it's important not to write too late at night and scare myself. It's great fun.



WHEN [SAM AND DEAN ARE] TRAVELING ON THE ROAD, WE USE WAY MORE GUITAR. CHRISTOPHER

How so far?

OL: *What Is and What Should Never Be*, which is the first episode that Kripke directed, and he did a fantastic job. To me, the episode really emphasized what the show was about in a more conceptual and cerebral way, but then also brought up so many emotions. I used a solo cello for the emotion in the alternate

reality, which is a little more painful to the relationship, and it's not something that's usually associated with solo instruments in television scoring. Kripke really liked it. I think it set a very interesting lead tone for the episode.

CL: *My Supernatural* CD has been absolutely amazing, so I liked it to have



MALLEUS MALEFICARUM

when you're watching the show. I remember working with Christopher Young. You only watch the scene once and then you turn off the video. It was gross. *Malleus Maleficarum* definitely was a much more traditional scary episode. It stripped away the heaviness of some of the other myth arc stuff and I went for the primal scares.

What's the decision process for the score on this scary episode?

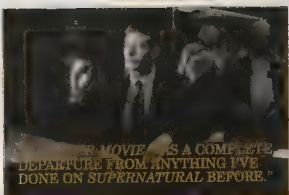
"THERE WAS A BIG BUILD UP UNTIL THE BULLET WAS FIRED. BUT ONCE THE BULLET LEFT THE CHAMBER, WE WENT TO NO MUSIC."

CL: We actually did nothing on purpose. There was a big build up until the bullet was fired, and once the bullet left the chamber, we went to no music. Then it became a surreal sound effect. That's something we do a lot on *Supernatural*, especially when it comes to things that are scary or otherworldly—we'll actually play a lead up to a scare and then take a pause and let the event happen without music, then come in and comment on the event or the reaction to it musically.

MONSTER MOVIE

Was it fun paying homage to classic horror films in *'The Monster'*?

JOHNSON: That episode was very challenging but also incredibly exciting. It's a fully black and white episode that is basically a take-off of the *Frankenstein* and *Dracula* movies of 50 and 60 years ago. The creative musically was to very much be in that style, so it's a complete departure from anything I've done on *Supernatural* before. It was challenging because there's an enormous amount of music at least 30 minutes, so I was a busy beaver. Bob Singer directed it, and it just looks great. It - got that *Supernatural* tongue-in-cheek feeling, which is awesome.



recreated out of it was, I did all the Christmas classic remakes in various styles, and that's always fun to do. Everybody can relate to how absolutely awful it would be to have their fingernail ripped out, so instead of making that scene scary like monster-scary, it's just emotionally scary. It was such an intense visual that all the music had to do was be a subject of the memory of it.

How do you feel about *'The Monster'* on *Supernatural*?

JOHNSON: At the risk of sounding too glib, it's very rare that I see a community of collaborators with such good spirit and good attitudes and mutual respect. I can honestly say it's a delight to work on this show no matter what the subject matter is of each episode, and what's going on. The best thing about this project is that there's a constant stream of laughter. Not to say that people aren't totally serious about making the scary stuff scary, but the subject of everything is just this twisted humor, and that's really what makes this show fun.

It's a lot of my other career work that's been comedies and family stuff like *Ally McBeal* and *The Chipmunks*, so it's great to know that every other week I get to jump back into the scary supernatural stuff. And it's kind of nice not being the composer on every episode, because then I can watch Jay's episodes like a fan. I want to know what happens to Sam and Dean next week as much as anybody else does, and I think that's a sign of a really good show.



REGULAR
LETTERS

return to supernatural



ode to supernatural

I am big fan of *Supernatural*, and I've written a dedication poem for Sam and Dean:

There's two brothers that we know,
who entertain us with their show.
Full of action and adventure,
killing things before they get ya.
Dean takes care of his whole family,
Just don't call his brother "Sammy."
If you ever touch his car,
you better run, and very far!
With girls he never has a problem,
they always gather right around him.
Sam is sweet and so soft spoken,
even when his heart is broken.
Headaches are his only torture,
seeing visions of the future.
When everything is going wrong,

and days are really, really long,
pranks and jokes lighten the mood,
while Dean is happy with his food.
There is one thing they can't deny,
they can and will always rely,
on each other day or night,
when things don't always turn out
right. They'll always be there for each
other, they would die for one another.
When the day is at its end,
they will still be best of friends.
Robin Davis, via email
Has anyone else been inspired by
Supernatural to get in touch with their poetic
side? Limericks? Haikus? Let us know!



* marks the spot

Just when we think we know *Supernatural*, Eric goes and pulls the rug out from under us - I love it! I never would've expected in a million years that Mary would be the one out of the boys' parents who had a background in hunting, but the episode really [sprung] that surprise on us. One of the best things, though, was seeing the Yellow-Eyed Demon again, in not one, but two different bodies! The creepiest part for me was when he took over Samuel Smir's body - that really freaked me out!

I've been a fan of Mitch Pileggi since he played Skinner in *The X-Files*, so it was awesome to see him in *Supernatural*, as great as ever. The guest stars on *Supernatural* are just getting better and better. Now I just have to wish for Nicholas Lea (a.k.a. Krycek in *The X-Files*) to guest star! Lynda Miller, Tacoma, WA

As you can see, Lynda, there's an interview with Mr. Pileggi himself starting on page 50 of this very issue. Hope you enjoy it!





I just had to write in and say how much I loved *Monster Movie*. It was such a fun idea, and is it possible that Jared Padalecki and Jensen Ackles looked even more handsome than they already do in black and white? I wouldn't have thought that was even possible! They looked like old-time movie stars!

It was good to see more of a standalone episode again, too. I love the story arcs and the mythology and everything, but sometimes it's good to have a story you can watch all on its own. Laura Fischer, via email

PS: Castiel is gorgeous! Please bring him back!

a wing and a prayer

Watching season four so far, I really enjoy the fact that the angels have been brought in to the *Supernatural* mythology. It adds a whole new dimension to the show. With that religious dimension, I do wonder whether Sam and Dean are headed in a Cain and Abel direction. After all, Dean has an angel on his shoulder, and Sam has a demon on his - Castiel and Ruby, in other words. I don't know if I could face Sam and Dean being turned against each other!

M. Simmonds, London, England, via email
 Well, who can say at this point how things will turn out by the end of the season, "M"? As we can say is: there are some amazing episodes coming up, so don't miss them.



FAN BAROMETER

What's hot and what's not in the Supernatural universe. According to you...

Castiel burning out
 the Impala
 Dean's love life
 Sam's love life
 Jensen Ackles
 Jared Padalecki
 The Impala
 Camper vans!

NOT

POSSIBLE EXPLANATION

The tracks left behind, with their appearance like cloven hooves, have been suggested as being made by hopping rodents like wood mice, the leaves of which - thanks to their hopping motion - look like those of cloven hooves.

fact or fiction

It's supposed to happen only once a year, or something more sinister in origin. Each issue we delve into the world of the strange to bring you a tale so terrifying you'll struggle to sleep at night.

This issue, we look at the case of the Devil's Footprints.

On February 5, 1885, in Dover, New Hampshire, the mysterious event which was soon dubbed the "Devil's Footprints" occurred. After a night of anarchy, foot-like tracks were found in the snow, covering the path between the towns of Barnum and Wainmouth.

Around two and a half inches wide and eight inches apart, the tracks looked to be created by a one-legged creature or a two-legged creature with a particularly lopsided gait.

In the shape of cloven hooves, the tracks continued in largely straight lines, with very few variations, travelling straight across even obstacles like rivers, the roofs of houses and high walls. The footprints were said to extend for miles and miles before coming to abrupt stops.

Given the cloven-footed appearance of the tracks in question, superstitious locals believed the tracks to be caused by the Devil walking about their neighborhood at night, a belief bolstered by some alleged sightings of a devil-like creature in the area at the time.

Some reports claimed the tracks extended for over 100 miles, though whether it would have been possible for anyone in the 1880s to follow the tracks for such a distance before the snow melted is highly debatable. It is also unlikely, however, that any known animal could cover such a distance in one night.

With any evidence having melted, there's no way of proving what caused them, however, their origin remains as mysterious as their sudden appearance.

Next time in
The Official Supernatural Magazine

COMING UP

HEAVENLY CREATURE

Misha Collins talks
about playing the
angelic Castiel!

SOUL SURVIVOR

Genevieve Cortese on
filling Ruby's shoes!



SCENE BY SCENE

Production designer Jerry
Wanek - creating the look
of Supernatural!

ANGELS & DEMONS

Jared and Jensen on
season four so far...

⊗ NEWS!

⊗ POSTERS!

⊗ CLASSIC EPISODE
- NIGHTSHIFTER!

⊗ DIRECTOR'S CUT!

On sale from: March 24, 2009 (US)
9 April, 2009 (UK)

*Contents subject to change

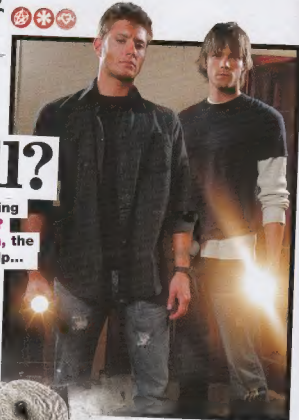


Who you gonna call?

Rugaru hungry for you? Werewolf howling outside your door? Reaper on your tail? Whatever your unexplained phenomena, the Winchester brothers are on hand to help...

Dear Sam & Dean,
Something weird's been happening along the road where my mom's farm is. A section of the highway sunk about 30ft overnight a couple of summers ago, and last year, a house also literally sunk, about five or six miles down the road from where the highway sunk. There have also been an unusually large number of birds in the area, especially waterfowl. Although I'll admit that "science" has been trying to explain the reasons for both of these things, it feels a little bit apocalyptic to me. I don't trust the looks on those ducks' faces... What's your sense of the situation?

Jorie, Prince Albert, Saskatchewan



Sam says: "Subsidence is actually quite common in some areas, depending on the local geology or whether any human activity has contributed to it (such as mining)."

I wouldn't worry too much about the sinking — unless it gets worse, of course. As for the birds: waterfowl aren't really associated with anything supernatural. Crows, ravens, owls, or sparrows are far more likely to be an omen. You've probably just got a bit of a population explosion going on."



Dean says: "Ducks always look suspicious, if you ask me. They're just so happy all the time! What have they got to be happy about? The fact their butts are always soggy? And by the way, it never hurts to be ready for the apocalypse. You never know..."



Dear Sam and Dean,
My friend went to see a hypnotist perform a few weeks ago at our local theater. The guy made him do lots of silly things, such as pretend to be a cow. My friend has been worried ever since that the hypnotist planted some kind of post-hypnotic suggestion in him and that he might suddenly jump off a cliff or something! I've tried to tell him people can't control your mind like that, but he's totally freaked. Can you put his mind at rest?

Alan Cooper, via email



Sam says: "There's good news and bad news, Alan. A hypnotist can use their skills to make you act according to their wishes, but it's very difficult for them to overcome your natural instinct for self-preservation. If they hypnotized you and told you to leap into the Grand Canyon, chances are you wouldn't do it, so I'd say your friend will be fine! Unfortunately, there are other things out there that can control your actions... demons, for one."

Dean says: "I got mind-whaminied once and gave up my car — I'm still having nightmares about it. I'm not letting anybody mess with my head ever again, and that includes hypnotists. Why tempt fate?"



Dear Sam and Dean,
I read my horoscope every day (I'm a Taurus like you, Sam!) and sometimes it really does seem to come true. Do you think astrologers can actually predict the future?

Elizabeth Thomas, Santa Fe, NM

Dean says: "That's a big fat YES. People can predict the future. The only question is: are they doing it because they're genuinely psychic, or are they doing it because they

spent hours poring over astronomical star charts? Man, those things make my head hurt — you have to be a math professor to understand 'em. Anyone who can make sense of one is a total brainiac."



Sam says: "I'd say the majority of horoscopes you read will not come true because the people writing them haven't got the right skills. They also have to generalize to make sure the horoscope fits

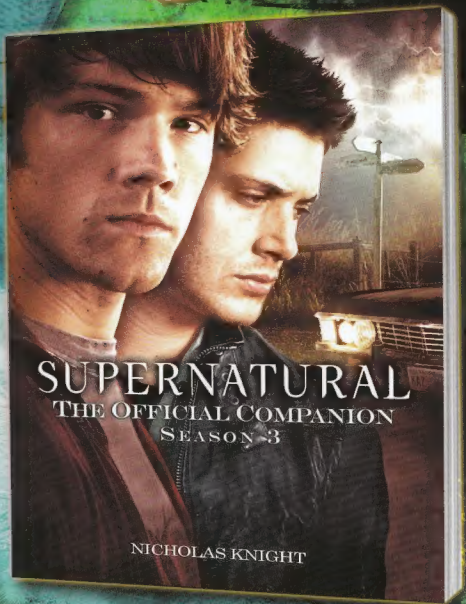
everybody reading it, which dilutes the impact. If you really want to know the future, I'd suggest visiting a good psychic."

Dean says: "Or just steering clear of the whole business. You might not like what you find out."



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